1: Spier
● 539

NT15 River Yumans NT15

[For texts and abstracts of a number of Maricopa folk tales, see category 116, pages 345-422.]

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Halchidhoma

175 "white man." Today, following the solecism of uneducated whites, xiko' is re-
648 served for Americans, but nevertheless a Mexican is called xiko'xan, "real white man." They may also be called, like members of a foreign tribe, pipakwa'm, "foreign man" (as differentiated from ahua, "enemy").

[186] The Maricopa attitude toward the Halchidhoma was one of amused tolerance. The Maricopa thought them a queer lot: any unusual action was explained, "Oh, he is an Halchidhoma." [101] From this the latter took their name, derived, according to Mrs. Redbird, from xalyaðð'mbâg, "people with queer ways." This may, of course, be a folk-etymology. A number of tales were told to illustrate the point, which, by the way, serve also to indicate the character of their humor.

●539 When the Halchidhoma lived on the Colorado, they would not protect themselves. If an enemy arrived and someone gave the alarm, they would remain in their houses, saying, "Well, it is not right to fight just one or two." So they were easily killed.

The Halchidhoma would never protect themselves by gathering their forces at once. That is why they were killed off.

One of them stole into the Yuma meeting house unrecognized, and heard them planning to fight. A second night he went in but fell asleep. When he went in he put mud all over his hair [like the Yuma]. He slept until mid-morning. When he rose, he did not know what to do, for it was broad daylight. A family was eating outside, so he went back, and arranged his hair to fall over his face. Then he walked out of the house slowly. They thought he was a Yuma, but when he had almost reached the nearby bushes, they realized he was a foreigner. They called to each other, "An enemy!" But he ran off as fast as he could. This man always did such funny things.

Two young Halchidhoma went to war against the Yuma. A little before sunset, the Yuma were eating. There was a willow tree standing near them. One of the Halchidhoma climbed into it and imitated a screech owl. The other hid in the arrowweeds close by. One of the Yuma said, "I am going to hit that baby screech owl," and threw a big stone at the man in the tree. It hit him on the head, and down he crashed. The man in hiding heard him fall and burst out laughing instead of running away. The man who fell ran as fast as he could, but his companion laughed so hard that the Yuma overtook and killed him.

An Halchidhoma was hiding in the bushes near the Yuma. He overheard two Yuma who were playing hoop and pole. One had bet a horse. The other announced he had won it and had already put beads around its neck and a rope halter. He described precisely where it was. So the Halchidhoma stole away and ran to the horse, got it, and circling around, rode home with it.

The Maricopa say the Halchidhoma had such queer ways. One of them might

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[171] (Bolton, *Anza's California Expeditions*, IV, 497). It appears in the languages of Shoshoneans adjacent to the Yumans: Chemehuevi haiku, Kitanemuk aiaikikam, Vanyume haiko-y-am (Kroeber, *Shoshonean Dialects*, p. 73).

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Maricopa
Halchidhoma

be dying of thirst, and yet, passing a river, say "I am not a bird to stoop down to drink," and die right there. Queer in fighting too. They might outnumber the enemy and be winning, when they would stop, saying, "Let us put away our bows and arrows," and run off. 539

They say that if an Halchidhoma, while they were still living on the Colorado, found a strange horse in his cornfield, the horse having a white face and hocks, he would immediately cut these off, wearing the white boots around his wrists.

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Maricopa
Yuma

A second cave, also difficult of access, was halfway up the eastern face of a little butte south of Tempe: called kumpa'n ikn,iva', "Bat's house." "There must be a spirit there, the bat." Lying in the cave were stubs of reed cigarettes of varying length, some old, some new, each was plugged with a wad of cotton and contained a white powder which could be smoked.[4] Most men dared not touch these, but if a man smoked one, he would either die right there or dream of something to become a shaman. (An instance in which this was done by Papago Foot is cited below.) There was also thought to be a gourd rattle in the dirt of the cave floor. But no ordinary man could find it; only an especially favored shaman, one who dreamed of the spirit. He would replace it where he found it.

778 787 [756]

Visions (as distinguished from dreams) were not had by the Maricopa. The only instance of a vision experience was recounted in a war tale, which follows. Here the spirit birds act as they do in dreams, condescend to pity the visionary and give him ability to perform an otherwise impossible feat. But the vision does not take the stereotyped form of the dream experience.

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This happened to a Maricopa who was born two months after the stars fell [1833] and who died just over a year ago. He went to fight the Yuma when he was fifteen years old (1848–49). He never said whether he had had any dreams of these birds before this experience.

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He started with his father and his father's younger brother. All three rode horses. There were more than one hundred on foot and as many horsemen. When they crossed the Colorado, he was told they would let the footmen go ahead because they were armed with clubs. The whole Yuma tribe gathered clustered into a space of three acres. There were women and children fighting on the Yuma side. When there were only forty or fifty Maricopa left, surrounded by Yuma, the waiting horsemen decided to charge. They were armed, some with bows, some with clubs. The Yuma beat some down, dragged them off their horses and killed them. This man did not know how he ever got through the crowd without being hurt. Only a few horsemen were left, but they decided to charge back through the Yuma once more. He did not know what had happened to his father and uncle. He escaped and raced away through the thick willows. The paths were so narrow that people had to go single file. As he was going through, he heard two Yuma coming toward him on the path, so he hid himself in the bushes until they passed. Then he went on to the river. He did not return by the way they had crossed. He had a shirt of woven cotton, which he took off and tied on top of his head. He got on his horse and entered the water. Just as

[4] In this connection it must be noted that these were not Maricopa offerings. They made no offerings to spirits nor planted prayer plumes. [783]

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he reached the other side, his horse got away from him. He felt around for the tail, but managed to catch the halter rope. He felt sure that if he missed it he would drown. The lad kicked out until he felt the sand under foot; then he stood up. When he reached the bank, he found it as high as a house and steep. There was barely room enough at its base for him to stand; no room for his horse. All the time he sat there he felt unsafe; some one might come along and beat him to death. As he sat there he held to the end of the rope and let his horse swim back and forth. They had started to fight in the middle of the morning. It was just before noon that he swam the Colorado.

As he sat there, wondering how he could get out, he felt that there was no chance of being saved. He saw some small birds coming out of little holes in the bank. They fluttered all about him. Late in the afternoon, he suddenly heard a noise on the bank above him. He did not know what it was, but he could understand it just as plainly as if his own people were talking. As they, the little birds, stood up there, he heard them say, "What shall we do? Shall we take him out or shall we leave him in there?" At the same time he heard an owl hoot. The owl came to the edge of the bank and sang:

maki'lyavakami'	xuma'akwaxw't
At what place is he crying?	a fine boy

"Where is the fine-looking boy who is crying? The boy's day has come: he is anxious for his day to come." At the end of this song, the little bird said, "No, I am going to save him. I, xŏmkl'tinya'm (xŏmkl' is the name of the birds today; tinya'm, dark), will save him." He heard this talking but he could not see anyone. Then the little bird said, "Come!" When he heard this, he turned right around and saw that the bank was now only a foot or so high. So he crawled over it and pulled his horse up. As soon as he got on top he found it was as high as before. The little bird said to the owl, "Now it is your turn to take care of him." So the owl turned around and rubbed himself all over. Then the owl stood in front of him in human form. The owl told the lad that he just wanted to show him what he could do. Then the lad got on his horse and started off. The owl said, "On your way back, it will be just the same as when you came. You will not be alone; you will find some people walking in front and in back of you. You will be all right all the way home." Sure enough he saw some people going before him. He saw several stopping to smoke; he passed them. [The dead seem implied, since this locality, the desert east of the Colorado, was the Maricopa land of the dead.] As he went along the owl flew in front of him. When he caught up with it, it flew ahead again. He rode on until nine or ten at night, when he stopped to rest.

There were twenty Maricopa or fewer who escaped: the Yuma say none. They were badly bruised on head and shoulders; some were shot.

The next morning he rode on and overtook them. They had stopped to rest in the shade at noon. His father and uncle had been saved. On their way back, they had cried, thinking he was killed. These two began to wail again as they sat there; others mourned with them. When at noon he came toward them, someone stood up to see who was coming. He saw the lad on his pinto horse: he described them. His father said, "Be careful; perhaps you are not telling me the truth." When they saw it was really he, they all rose to meet him. They rested there: the whole afternoon they cried for their slain relatives.

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Maricopa
Yuma
Kohuana

Years later two Yuma men told him that they had seen him sitting under the opposite bank. They did not know how he did it, but they saw him jump on his horse, whip it, and climb right up the bank. 173 539 787

When he was older he became a great warrior and was highly honored.

THE FORM OF THE DREAM EXPERIENCE

The dream experience purported to be an adventure of the dreamer during the night. Under the guidance of a spirit, he moved from mountain to mountain, where the specific cures or songs associated with these peaks were revealed to him. Three illustrations will illumine the pattern of all. 787

One who dreams of Eagle becomes a great singer. In the dream Eagle is high in the sky. He takes the dreamer up there and shows him the various places and mountains, naming them for him. Eagle shows him the whole valley, and tells him how to go about his work curing people.

Any man, even a child, might be asleep. Some bird or animal likes the ways of the sleeper and takes him in his dream way up like the eagle does. He is taken to various places on a string. They think of the buttes as connected by strings, even as far as Needles [i.e., to Avikwame, the sacred mountain of the Mohave]. The dreamer thinks he is moved along the string through the air by the bird. At each butte or mountain the spirit tells him of a different kind of curing. The bird appears in human form.[5]

Papago Foot, the Kohuana, went into the cave in a butte near Tempe (see above). He smoked one of the reeds lying there and fell asleep at once. "He just wanted to do it, because he thought that even if he died it would be better than the way he was living, and perhaps he might become a shaman." He dreamed of a human, whom he did not recognize, who came to him, saying he would help him begin. The spirit tied a cobweb from that butte to Tempe Butte, and thence to Four Peaks, to the San Francisco Mountains ("where he saw the natural bridge"), thence to vikwame' at Needles. He travelled on that cobweb and had various cures revealed to him at each butte. But he spoke of this to someone too early, so the spirit said, "You have gone just halfway [around the circuit]. I intended taking you all the way around until you got back to where you started. But since you have told too soon, you have seen only half of what I had to reveal; you can get along with what little you have seen." So this man cured bowel trouble. Others always twitted him for telling. 159 787

The form was generically the same for dreams in which powers other than curing were bestowed. 787

One who dreams of the mocking bird becomes a great orator: he might make speeches lasting for days and nights. The mocking bird takes him along the [long

[5] Curtis records the dream of a shaman in which instruction in curing is given by various insects, etc., to whom he is conducted by his guardian, Buzzard (II, 84).

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Maricopa
Mohave
Yuma

one line, supported by a man on each side, all three with rattles. The lines moved backward and forward. It was also sung at the scalp dance, and in general, at times of rejoicing; always with a gourd rattle accompaniment.

The recorded text of one song of this series follows.[16] Below each line of text is given the equivalent in normal speech; other words and elements are meaningless, being inserted merely to carry the song.

xaĭlnyi kŏn̥ai'yumi'n̥yik,aviyŏ'nak,amiyŏm
miviya'k
He went crying

Repeat this line twice.

akun̥pin̥yipŏn̥'aiva'	xatcu'ʀkwĭsŏa'	kumanan̥axai	xima'n̥alyŏn̥axuta
pipa	xatcu'ʀkwĭsŏa's	maxai	mĭl,ax̣o'c
a person	cold weather taking	boy	wing

akuuva'n̥apa'ʀa	anyu	mini·ŏau	tcaiyĭ'mavi'ya
kuvăpa'ʀăn		ăŏau	tcaiyĭ'mg viyak
end [of wing]		take	send it away on its way

Free rendering: "He went crying. The boy-bird, Taking-cold, sent his wing tip on its way." Taking-cold was the name of an unidentified bird, which arrives in this area about October. He figures here as a person, a boy. Buzzard went along crying, because he was not fast enough to bring back what he desired. (What it was Last Star did not know.) The bird Taking-cold had more power, so Buzzard asked him to go, but Taking-cold had merely to dispatch his wing tip. "Buzzard was like a shaman who cannot bring back a sick man's soul, because he was not swift enough to overtake it. So he might send a quick boy in his place."

Catukx̣o'tàs was the name of one of the twins of the Flute Lure tale (p. 373). The name of his son, the hero, kwiyăhuma'ʀâ, identifies this song with Mohave Kwiya-humara.

Cottontail had been heard among Yavapai visitors. The cottontail and jackrabbit were sung about by shamans who dreamed

[16] For the transcription of this and other songs recorded phonographically, see p. 271 f.

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at times one will starve but have plenty at others, referring to losing and winning. 533

In the single song recorded, the words are wholly meaningless. [539]

wa'xamčlawe'owĭna hauoyĭk katco'yomĭna awe'owĭna
Repeat this line twice.
xale'ĭpiu iu'ĭna 'iaia 'iaia xa . . . .
xallĭpĭllĭp wiyu'ĭna

Ivaδo' was a small stinging river fly, with gray stripes on its sides. "Just sat around in rings for this song." The cycle told of playing various games and how they went to war. The single song recorded, which follows, tells of the hoop-and-pole game (xutu'ʀᵃ), and "that people here would some day be playing it." The willow poles were scraped, hence referred to as white, straight, and smooth. (Below each line of text appears normal speech.) 533 539

tcaiyula' kwunu'k wiya'k
tcaiyu'lg vunu'k
rolling they are doing it [meaningless]

tcaiyula' kwunu'k tcaiyula'k

noṇwi'ya tcaiyula'k kwunu'm
vunu'k
[meaningless] they are doing it

Repeat all foregoing.

ĭnyṇa'amsa'vi yŏmsavi'm 'waʀ'wa'ʀâ
nᵧĭmasa'vi 'wa'ʀa'wa'ʀâ
white [and] evenly smooth

Repeat whole first phrase.

Free rendering: "They are rolling the hoop. They are doing it. The pole is white and evenly smooth."

Ilᵧicâ'c (meaning unknown) was the song of the birds who attended a celebration lasting through the night (given in detail above). "A Cocopa dreamed ĕlca' (meaning unknown) over here in the old days and the people have taken it up"; presumably the same song. 533

Kultĕ'ckᵃ was the Maricopa response to Mohave Kamtoska (an unidentified brownish bird). It was described as a bird like

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Maricopa
Mohave

533 a cardinal, but brownish, with a head crest; its habit being to destroy other birds' eggs and corn. There was no song of this name locally.

Morning Star (its name means literally "big star") was the transformed old woman of the Flute Lure tale. Since the morn-
[821] ing star "had especially to do with war," a war leader dreamed of it. The song described his warlike deeds.

Mountain Killdeer, with Deserted, was probably the most frequently sung song series, to judge by the manner of reference.
[171] This was a Maricopa song also known to the Pima. Two performances which accompanied its singing are described in the section on dances: in one the singer made models of butterflies flutter to his tune; the other was a dance form involving a clown. The song was also used in the war dance and at the time news was received that an enemy had been killed. That night people went to the house of the singer to sing this song, without dancing. On such occasions a woman who wishes to assist him singing seated herself right beside the singer on his east side.

One song of this series was recorded.[18] (Normal speech equiv-
533 alents are given below each line of text.)
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aviaovŏna kaviovana aviaovŏna kaviovam
vovak
He [Coyote] is here ditto ditto ditto
Repeat this line.

akupiipanai kwiɣatalwaa ĭnyămosonaa
pipai ɣataluwe' n,ĭmasa'và
a human Coyote white

siiyămavii ikwalacaata anyumiiðau
avi kwalacau' ðaug
stone obsidian he took

itcŏpyuaak iyonaamonai ikŏnakyŏnavĭk
Itcĭpl,ia'kăm amai' klk,a'vĭk
He carried it in his mouth sky [He] went around

iyonamat ikonak,avĭk
amat klk,a'vĭk
earth [He] went around
Repeat first line.

[18] Another song text is given on p. 241.

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Maricopa
Mohave
Yuma
Halchidhoma

Free rendering: "Coyote is here. He comes as a white human. 533
He took an obsidian stone. He carried it around the sky in his 539
mouth and he carried it around the earth." The song praises Coyote for his quickness in carrying the stone around the sky and earth; in praise he is described as white.

Oxo'mc (meaning unknown) was volunteered by both Last Star and Kutox as sung by the Yuma together with Kara'uk. This was also Kroeber's information from Mohave sources. 533

People was sung at war and scalp dances. Its content was ironical: how the enemy fled but were taken captive; how well they were cared for instead of being badly treated; how a father among them shed tears of joy, not sorrow, at this outcome.

Rat was a song without dance used for pleasure of an evening. The accompaniment was with a basket beaten and scraped. The [534] animal referred to (uxu'l,[4]) is larger than a packrat, its tail with a bushy tip, and does not build a nest but burrows.[19] The song told about the rat's home and the paths it took.

A song of this series was recorded. (Normal speech is again given below each line of text.) 533 539

xaiilca'maθi'aiik ai'icamaθi yixailca'maθi'
cŏmaθi'k
He does not know

Repeat last word four times.

xiyomaxu'l, maxu'l, xuma'a
uxu'l,[4] xuma'a[4]
rat boy

hĭcima'txail'ta.u'l, xiail'c ca'maθi
âma't ta.u'l,ĭg cŏmaθi'k
[his] dirt heaped high he does not know

Repeat last two words twice.

Free rendering: "He does not know where his home is. The rat is a boy. His dirt pile (i.e., his home) is heaped high. He does not know where it is." It describes how a young (boy) rat did not know where his home was, but implies that he finally reached it. Like all songs the tale was left incomplete: "everybody who dreams tells in his song how someone started for a place, but

[19] This corresponds to the Mohave discrimination ohulya, "rat," from ama'-l,k," "packrat."

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533 [539] never tells how he got there. He always stops telling before that point."

Salt was sung by old men and women "at the time they killed or captured an enemy" (war dance as well as scalp dance?).

Seal (i.e., fasten) was "probably sung when they killed an enemy, because it was not sung for mere amusement." It may refer to sealing the cover on the jar in which scalps were stored.

[881] *Tatuma'npig* was the name of both dance and song at the Maricopa girls' puberty rite. The song referred to purifying the girl, making her strong and industrious, dignified, kind, gentle, able to withstand thirst, to run well, and the like. The dance [535] form was a line of girls with the menstruant at the middle facing a line of men, both moving backward and forward together. Last Star pointed out that this was not the song *Tuma'np*, a Kohuana song sung for happiness and when going to war by old men and women.

Tuma'np̣ko'lïs, "long tuma'np," was sung by Maricopa; a wholly different song from tuma'np. It was called "long" (ko'-lïs) because "it holds," drags. A few old men and women would [534] gather to sit singing this when they were happy, accompanying themselves with a gourd rattle.

533 539 A single song of this cycle was recorded as follows:

xikwai	amo'likwai	amo'likwai	amuwa'n̤kol[?]
xikwai	amo'li		
the giver	[an exclamation?]		[meaningless]

xiyai'awi'valĕm
vawi'm
he did this

Repeat all this twice.

The song was said to relate how a certain bird or animal did something.

533 [171] *Tcutŏ'x̣am* (meaning unknown) was sung by Maricopa, Pima, and "probably all others here." It was sung when they started to look for a nest of bees which young boys were expected to exterminate. "This represents going to war." The song was not dreamed, "but a man who knows how sings it." Its content was a strange combination: it told of plentiful crops and water; then

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533 In the scale-schemes, the time-value of a note is symbolic of the melodic weight the tone carries in the melody. A whole tone indicates the tonic, a 𝄐 indicating the final tone. Notes within a bracket form a section of the tonal structure; a bracket of broken lines indicates that the section is not a very closely knitted one. A sign in parentheses indicates that the modification is a slight one or that it does not occur in all subsequent renditions of the same place.

I. IVÀθÓ SONG

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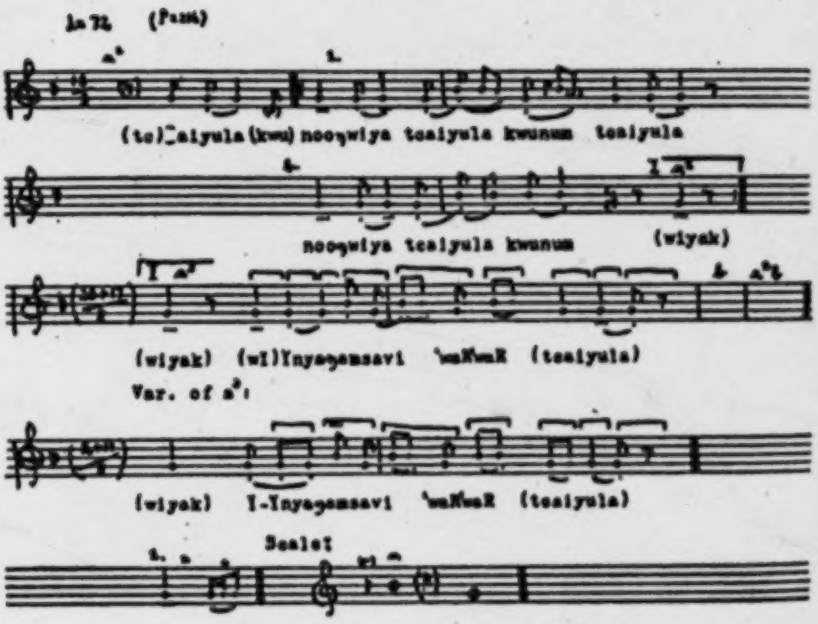
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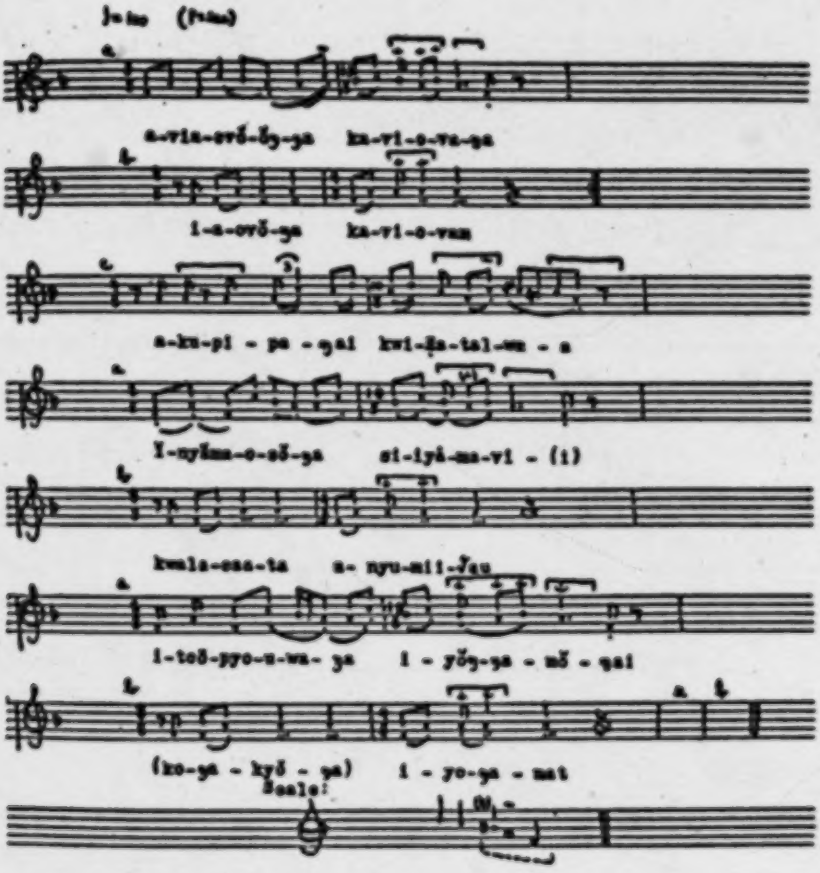
II. MOUNTAIN KILLDEER SONG

a-vla-ovŏ-ǰy-ga ka-vi-o-va-ga
i-a-ovŏ-ga ka-vi-o-vaa
a-ku-pi - pa - ŋai kwi-ǰa-tal-wa - a
i-nyǐma-o-sŏ-ga si-iyŏ-ma-vi - (i)
kwala-esa-ta a- nyu-mii-ǰau
i-toŏ-pyo-a-wa- ga i - yŏŋ-ga - mŏ - ŋai
(ka-ga - kyŏ - ga) i - yo-ga - mai
Scale:

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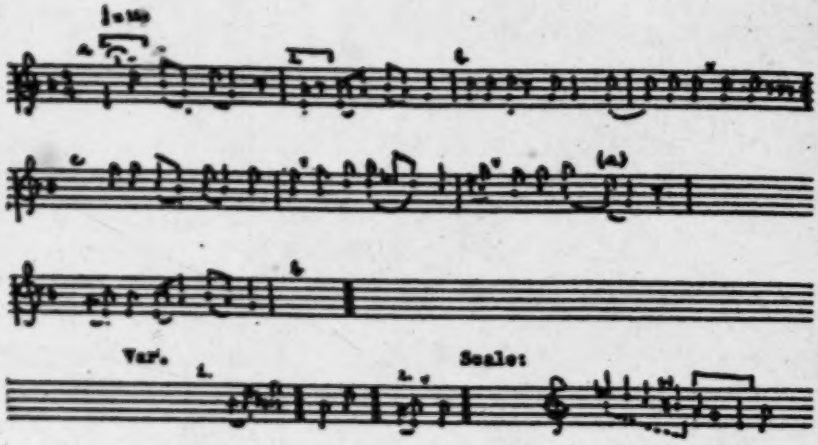
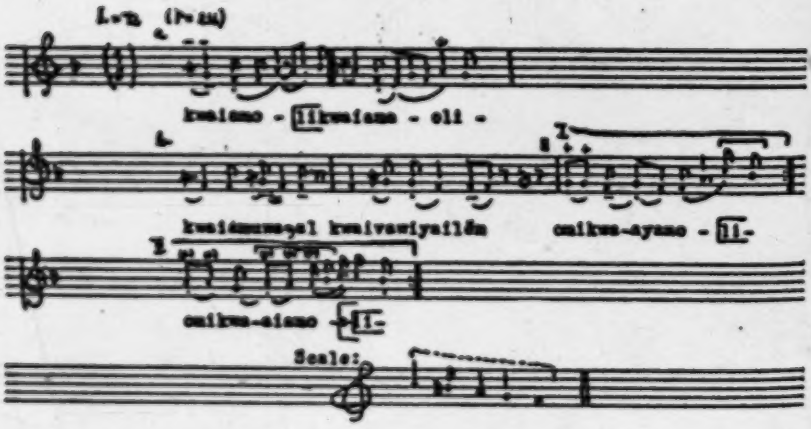
III. ILYÀCÁC SONG



IV. LONG TUMANPA SONG



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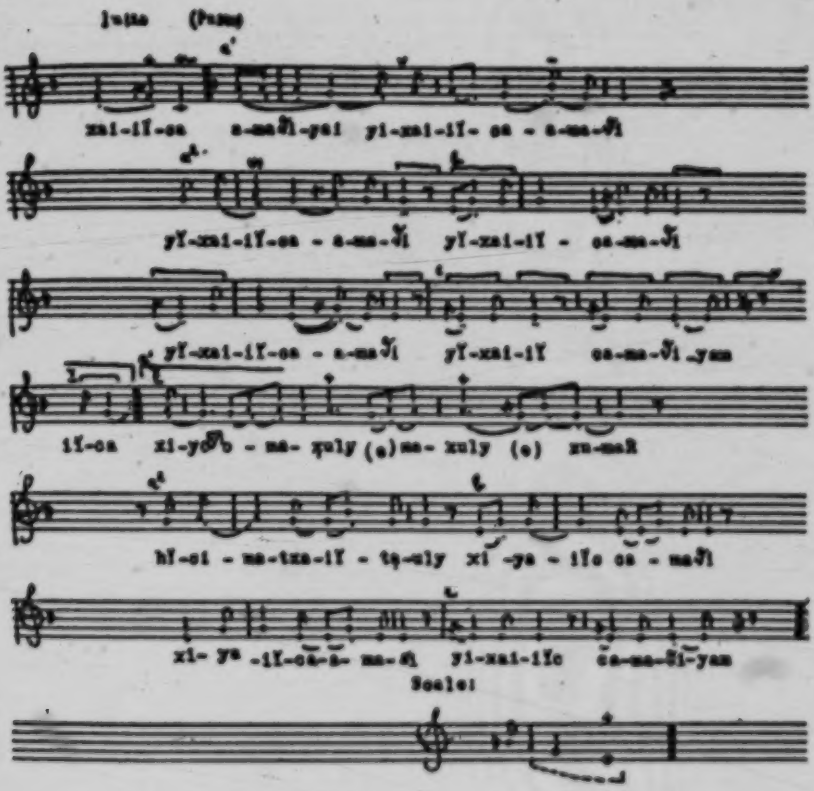
V. RAT SONG

xai-iĭ-ca a-maĭi-yai yi-xai-iĭ- ca - a-ma-ĭi
yĭ-xai-iĭ-ca - a-ma-ĭi yĭ-xai-iĭ - ca-ma-ĭi
yĭ-xai-iĭ-ca - a-ma-ĭi yĭ-xai-iĭ ca-ma-ĭi yam
iĭ-ca xi-yaĭo - ma- xuly (a)ma- xuly (a) xu-maĭ
hĭ-ci - ma-txa-iĭ - tą-uly xi -ya - iĭo ca - maĭi
xi- ya -iĭ-ca-a- ma-ĭi yi-xai-iĭc ca-ma-ĭi-yam
Scale:

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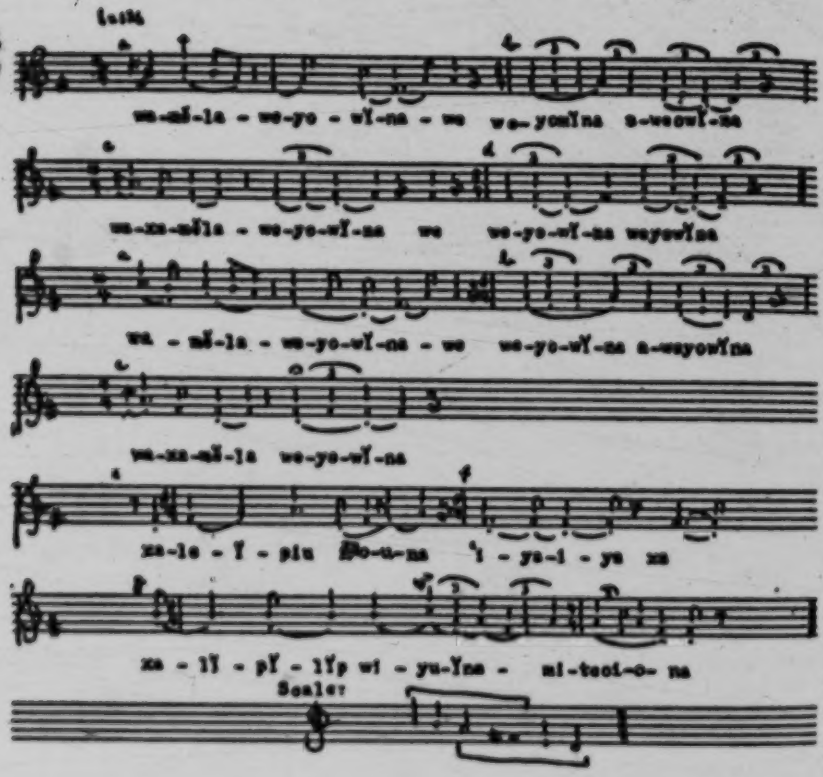
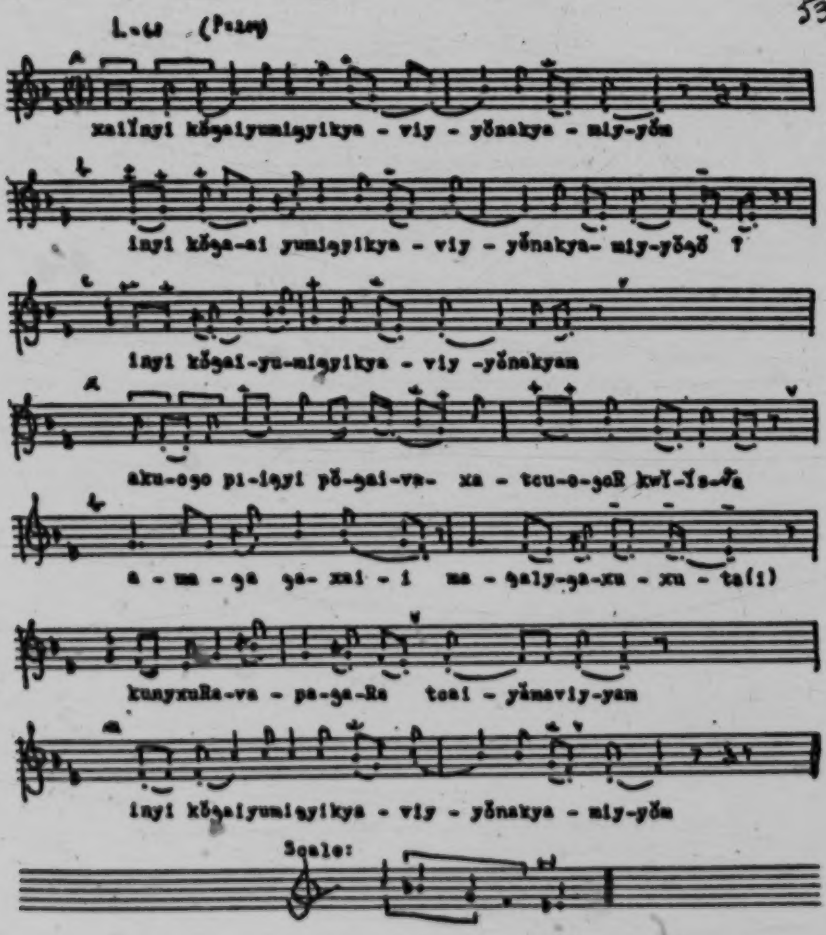
VI. HIDING GAME SONG

533
539
wa-mǐ-la - wa-yo - wǐ-na - wo wa-yowĭna a-wowǐ-na
wa-xa-mǐla - wa-yo-wǐ-na wo wa-yo-wǐ-na wayowĭna
wa - mǐ-la - wa-yo-wǐ-na - wo wa-yo-wǐ-na a-wayowĭna
wa-xa-mǐ-la wa-yo-wǐ-na
xa-la - ĭ - pia ho-u-na ' i - ya-i - ya xa
xa - lĭ - pĭ - lĭp wi - yu-ĭna - ni-taci-o- na
Scale:

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

VII. BUZZARD SONG

533
539


xaiÏnyi kŏgaiyumiąyikya - viy - yŏnakya - miy-yŏm
inyi kŏga-ai yumiąyikya - viy - yŏnakya- miy-yŏą ?
inyi kŏgai-yu-miąyikya - viy -yŏnakyam
aku-ogo pi-iąyi pŏ-gai-va- xa - tcu-o-gaR kwĬ-Ĭa-ŏa
a - ma - ga ga- xai - i ma - ąaly-ga-xu - xu - ta(i)
kunyxuRa-va - pa-ga-Ra tcai - yămaviy-yam
inyi kŏgaiyumiąyikya - viy - yŏnakya - miy-yŏm
Scale:

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Mohave
Cocopa

wall poles were not so heavy. Long thin willows were selected for these so that they might lap considerably over the ridge. Dirt was banked halfway up the sides, not all over, and the hut lacked the pit of the storage house. The structure was just large enough for a single person to lie.

Throughout their lives, women left their dwellings for these shelters during their monthly illnesses. Meat and salt were again tabu at this time, and the scratching stick, kept in the hut, must be used. They bathed each morning, but did not run to the east. There they worked at their basketry and the like; other women and girls, menstruants and otherwise, joining them in their activities and eating with them there.

A girl at first menstruation was called matavi'ʀᴬ (meaningless?) or macâxai' matavi'ʀᴬ; any menstruant ha'kwĭnyavĭ'g; the menstrual or puberty hut literally ha'kwĭnyavĭn,âvâ', "menstruant's house"; the menstrual period and flow, n,ihwĭ'tk, "red," or by a euphemism xakn,ivi'k, "living away."

MANNERISMS, CUSTOMARY BEHAVIOR, AND SAYINGS

Like all Indians, these people can sit endlessly saying nothing and looking fixedly into space. It made no difference whether a stranger like myself was present or not. On the other hand, they can become excessively talkative and are at all times ready to joke and laugh. If there is any one noticeable feature, it is their constant spontaneous humor. I observed this before I became aware that Kroeber had recorded exactly the same characteristic of the Mohave.[15] Mr. E. W. Gifford tells me that the Cocopa impressed him as more humorously inclined than the central Californian tribes with whom he is familiar. It may be that this is a lower Colorado Yuman trait.

A humorous incident will illustrate. A group of women once went to gather berries. A man, who had gone hunting early, was returning still early in the day when he met them. Spying a big hole in the ground, he used two knuckles to imitate deer tracks leading to it. He called to them to come look at it. He asked, "You see those tracks? What do you think it is?" They said it looked like deer tracks. He said, "If you are sure, you had better sit around and watch that hole. I will run home to get something to dig with. Your baskets are just the thing to

[15] *Ibid.*, p. 731.